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*Die Rhythmen der asianischen und römischen Kunstprosa.* Von FRIEDRICH BLASS. Leipzig: Deichert, 1905. Pp. iv+221. M. 6.

As its title suggests, this is a companion volume to the author's *Rhythmen der attischen Kunstprosa*, 1901. For obvious reasons the field is far wider, and instead of the trio, Isocrates, Demosthenes, Plato, of the earlier study, we find in the present work a list of writers whom it is safe to say that no previous scholar has ever thought of treating under a single title, viz.: St. Paul, the author of the Epistle to the Hebrews, and Pausanias, as representatives of the Asian school of rhetoric; and for the Roman, Cicero, Seneca, Curtius, and Apuleius. In his treatment of rhythm as employed by the Attic prose-writers it was a striking feature of Blass's theory that a single syllable, or even a series of syllables occurring at the end of a rhythm, could also be counted as the initial syllable or syllables of the following rhythm.<sup>1</sup> This improbable overlapping was made the object of attack by the reviewers, and is now completely abandoned (p. 2), with the explanation that it had never been a real part of his system. Again he had maintained that for the Attic writers rhythm was absolutely independent of sense-pauses. This contention is also recalled, or revised in the spirit of the concession (p. 3; cf. 189 *fin.*) that rhythms which *never* coincide, at the beginning or the end, with natural divisions of the thought, must be accounted wretched rhythms.

So much conceded to his critics, the author proceeds to trace the origin of the Asian rhythmic in the Hellenistic age, as a development out of the Attic rhythm, but always in contrast with it. This Asian rhythm was in large part, but not exclusively, a quantitative rhyme of the *clausulae*, and hence is chiefly limited to the last words of *κῶλα* and of the period itself. Thus a tangible basis for an easily apprehended theory of the subject was at last obtained—a result impossible in the Attic period, when rhythmical correspondences were frequently—not *always*, be it now observed—quite independent of pauses in the sense. However, Blass differs from most of the other students of prose rhythm in representing the Asian species as still far removed from strict limitation to cadences in the narrower sense. In his view even Hegesias of Magnesia, the founder of the school in the first half of the third century, shows initial correspondences, as well as *clausulae*. The new feature of the Asian rhythmic was the invariable connection with pauses; and yet there was no uniformity of practice: witness the discord of opinion to which Cicero *Orator* 204 refers: *in totone circuitu illo orationis . . . an in principiis solum, an in extremis, an in utraque parte numerus tenendus sit* (cf. 199). As an evidence that not all representatives of the Asian school of oratory were manneristic or monotonous by reason of limiting themselves to a few hackneyed forms, Blass cites the writer *περὶ ὕψους*.

<sup>1</sup> Cf. *Rhythmen der att. Kunstprosa*, pp. 94, 184 f., 190, and in the analyses *passim*.

But for the theory of the school, in the absence of extant rhetoricians of that persuasion, we are forced to fall back upon Cicero and his Roman successors as our only sources—unsatisfactory as they are—for the rules of rhythmical composition. Cicero's own method is summarized by Blass in the statement that he combined Asian practice with Attic theory.

The search for available texts from which to demonstrate the nature of Asian rhythm leads Blass to take up the Epistle to the Hebrews and the epistles of Paul. To his surprise—and that of his readers—he finds conclusive evidence that Paul knew and used the Asian rhythms—was in this, as in other respects, well acquainted with the rhetorical teaching of his time. Proofs are furnished in detailed analyses of extended passages in Galatians, the latter part of First Corinthians, and other epistles. Blass finds that neither Paul nor the author of the Epistle to the Hebrews shows any preference whatever for particular rhythmical cadences, and sees in this an evidence of a reaction against the mannerisms of earlier Asian orators. Responson plays an important part in the rhythmic of the apostle, a favorite form being that in which the end of one *κῶλον* rhymes, quantitatively speaking, with the beginning of the next. Such abundant evidence of Paul's rhetorical training and painstaking care must enter as a new element into future literary judgments of the apostle. With such criticism a fresh beginning must now be made, a new foundation being laid in the division into *κῶλα*, and in due attention to rhythm. As for Hebrews, Blass finds a strongly rhythmical composition in many places, and interprets in this light the Oxyrhynchus fragment with its new principle of rhetorical punctuation.

In treating Cicero, Blass enters emphatic protest against the subtleties of Zielinski and Bornecque, and arrays himself against E. Müller and Norden and Wolff in their attempt to reduce all the cadences to a minimum of types with a maximum of sub-varieties. E. Müller, alone, among the recent writers on the subject, appears to Blass to have found the true essence of rhythm in responson. To be sure, Cicero's language in regard to the whole subject is so far from clear that one may even suspect him of having deliberately avoided such explicit terms as would have introduced the uninitiated into the secrets of his personal method (p. 114 *fin.*). One *modus operandi*, and only one, is left for us, viz., our own observation of his actual practice. In his analysis of Ciceronian passages Blass's attention is concentrated first of all upon correspondences. This may lead him at times to include a syllable or syllables, which in Norden's method would be ignored, as preceding the cadence proper. The division into feet becomes less stereotyped, since it is unessential to Blass's theory that one or another of a few definite species of *clausula* should be recognized. For example, in *Pro Milone* 24, *anno superiore* would be counted by Norden as the equivalent of *esse videatur* (— ∪ ∪ ∪ | — ∪), and the first syllable of *anno* ignored. Blass, on the other hand, includes this

syllable in the cadence and divides -- | ~ ~ ~ - | ~. It must be said, however, that Blass is not seeking for categories and elaborate classifications—possibly a hopeful sign for the next phase of these new rhythmical studies. Unlike Bornecque and Zielinski he has no pigeon-holes in which to file away countless phonographic records of once sonorous cadences. Unlike the followers of Norden he is not interested in deriving a numerous metrical progeny from the patriarchal loins of a single cretic. His aim is to discover the all-essential element of response—a principle which knows no limitation to set forms of cadence, no necessity of a fixed division into conventional feet. Not that he discards feet entirely, though the identification of precise feet seems to be of secondary importance. Another new feature is the treatment of a rhythm and its catalectic form as practically identical. Thus - ~ - | - ~ ~ and its catalectic form - ~ - | - ~ may make a rhyme, and it is needless to say that this device is of great service in noting correspondences.

In general this is a more flexible theory of rhythm than most of the recent speculations have given us. It refuses to submit itself to the formidable "laws" of Bornecque or Zielinski. Compared with the saner methods of Norden, Blass will surely find favor with all who feel that, however wooden and mechanical rhythm may have become in later and feebler hands, it could not have been restricted by Cicero to a number of forms so suspiciously limited.

The remaining writers more briefly considered are the philosopher Seneca, Curtius, and Apuleius. Of these the author finds that Seneca's rhythm is like Cicero's in its essentials, but more conspicuous through repetition of two or three favorite forms; that Curtius carries such monotony of cadence still further; that Apuleius for the first time combines the Roman *clausulae*, in less-restricted types, with Greek practice, as shown by initial correspondences, or in balanced rhythm of whole κῶλα. Thus to our great Atticist Apuleius appears to have the freest and most pleasing music of all Latin writers, for the very reason that he approaches most closely to the Greeks, with whom, even in the Asian school, rhythm was a thing of life, whereas with the Roman restriction to *clausulae*, and that in a diminishing range of types, rhythmic lost its very soul.

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*Griechische Denominativa in ihrer geschichtlichen Entwicklung und Verbreitung.* Von ERNST FRAENKEL. Göttingen: Vandenhoeck & Ruprecht, 1906. Pp. vi + 296. M. 8.

This is a welcome chapter in the history of Greek word-formation. It contains separate indices arranged in alphabetical order and with full citation of occurrences of the Greek denominatives in -αίειν, -ίνειν, -οῖν,